

Lucerna Scholastica. ✓
OR, THE
SCHOLAR'S
COMPANION.
IN
Two PARTS.

THE
First giving Rules for making Epistles,
Themes, Orations, and all other kinds of
Oratorical Exercise.

THE
Second giving Directions for making all sorts
of Poetical Exercise.

AND
Both Fitted to the Capacity of Children.

By J. B.

LONDON,
Printed for *Jonathon Robinson* at the *Golden
Lion* in *S. Paul's Church-yard*: and are
to be sold by *Robert Benson* in *Pen-
reth* in *Cumberland*. 1680. Y

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THE PREFACE.

WE live in an Age where-
in Licinus's † Motto, † Eutrop.
Pestes Reipublicæ
literæ, would find as small ac-
ceptance, as himself had success: since every Na-
tion conspires the ruine of Ignorance and Barba-
rism, as if they had been Monsters produced by
sandy Africk. Learning in all its Species ne-
ver soar'd at so high a pitch, and it seems ready
to give this Age the complement of its peculiar
Favour. Yet though the generality give learned
diligence its Imprimatur and Elogium, there
appears still some snarling Criticks, and envious
Huffs upon the Stage, to hiss and explode all lau-
dable Attempts, and by their Detractions, damn
their Authors to eternal Oblivion: esteeming no-
thing, (tho in it self never so charming and so-
lid) which doth not please their Gust, and is not

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adapted to the Rules of their Satyrical Humour. Therefore, that I may not be judged a Voluntier to their temeritous Censure, & before I be utterly condemned for my present undertaking, my desire is, that the reasons which moved me thereto, be weighed, as my Apology, which (I hope) may prove so just, that at least I shall deserve excuse; for more I expect not.

It is the just wonder of some, and complaint of others, to see exercise imposed upon School-boys, in many places, in so rigorous a manner, as either to have no directions for their composition, or those in a style as little intelligible to them, as their present tasks. And how can it then be expected from them, to arrive at their designed journeys end, who have no Guide in the way to rectifie their erring fancy? or how shall they rightly observe the dictates of their Director, who are as great strangers to his Dialect, as to the way. To free them from, or at least, to alleviate this School-tyranny, and to save my self the labour of transcribing, I offer this following Tract to the publick view.

In which I do not pretend, that all the Observations and Rules are mine; but most of them Collections from others; only *καὶ ἄλλοι καὶ ἄλλως*, the method altered, and that also done *βορὴς συλλεγμένης*, at vacancies and snatcht opportunities; wherein I have observ'd the advice of the grave Cato: Vel

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otii nostri reddendam esse rationem. Where those learned persons, who have written upon this Theam; have been obscure, I have endeavoured to be perspicuous and plain, where they were concise, to be moderately copious; where they were prolix to be brief and clear; and lastly, whereas they wrote in Latine, I have done it in English, and in so familiar a method, as the dullest capacity may comprehend it.

To those who may object, that Mr. Walker in his Book de Inventione, hath rendered this unnecessary, I shall beg leave to reply, That that elegant Treatise doth not annihilate the necessity and use hereof: since therein (following the example of the Learned Vossius † and the ingenious † Radau) he doth not display the parts of, and the manner how, an Oration should be made; but from Topicks as well Logical, as Rhetorical, he informs the Invention, how to frame Arguments, which may be adapted to the Method here proposed: So that his Book may serve as an Auxiliary to this, and this as a Guide, whereby to use that with profit and delight.

What assistance I have received from others, I shall always gratefully acknowledge; and never detract from their more elaborate Performances. And that others (if their Silence had not been

† Partit.
Orat. & de
Rhet. natura.
ac
Constit.
† Orat.
Ext.

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as injurious to the publick good, as is my Deficiency) would have done it better, I willingly concede.

And, if by my ill management hereof, it be said of me, as once, in another sense, was spoken by the valiant † Hannibal to the Bythinian Prusias, An tu carunculæ vitulinæ mavis, quam veteri Imperatori credere? I shall freely, as well out of policy and interest, as duty and necessity, subscribe to, Humanum est errare.

To conclude; as some will not be wanting, (Dum res transit à judicio in affectum) out of personal envy to carp thereat; so I shall desire not to be much concerned at their causeless Calumnies; remembering the precept of the sage Seneca,

Magnum est malum non posse ferre malum.

† Ad Melanc. And that of the Heroick Luther, †

Luctare contra teipsum, maximum hostem.

Such

The Preface,

Such as it is, I expose it freely to the world;
and whether it be exploded, or applauded, shall
desire to give Glory to the Divine Majesty, by
whose blessing alone, I was enabled to perform
thus much.

There is nothing of greater conse-
quence to the Advancement of
Learning, than to find out those
Errors which are most common.

But for the most part, we are
too much inclined to follow the
fashion of the world, and to
follow the multitude.

It is therefore necessary, that
we should be able to distinguish
between the true and the false,
and to follow the truth, though
it should be unpopular.

There is a great deal of
falsehood in the world, and
it is necessary that we should
be able to distinguish between
the true and the false.

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THere is nothing of greater consequence for the Advancement of Learning, than to find out those particular Advantages which there are for the shortest way of knowing and teaching things in every Profession. Doctor *Wilkins*, late Bishop of *Chester*.

*Facilius discimus quæ congruo dicuntur ordine
quàm quæ sparsim & confusim. Erasmi.*

Ordo est parium, dispariumque rerum distributio. S. Austin de civitate Dei.

Mallet convivis quàm placuisse cocis. Mart.

Lucerna

Lucerna Scholastica,
OR, THE
SCHOLAR'S
Companion, &c.

PART I.
Of Oratorical Exercise.

Of a Colloquy.

A Colloquy is a feigned Discourse between two, or more persons.

Directions for making it.

1. Imagine some Discourse betwixt two, or more persons, concerning some matter daily happening, as about the House, School, Market, Church, Woods, Fields, or something done therein; or about Games, Employments, Trades, Travels, News, Hunting, Hawking, Swimming, Fishing, Shooting, Musick, Dancing, Feasts, Soldiery, &c.

Express

2. Express your thoughts in choice and elegant Phrases.

3. Let not one word be repeated oft over; but vary the Phrase, if you must use the sense.

4. Endeavour to make it pleasant with witty and facetious Quibbles and Fancies, joking upon a Proverb, Action, Name, &c. And remember when the Colloquy is upon any Art, or particular Subject, to apply and use as many of the Terms couched handsomely, as your Invention or Knowledge can afford you; see also *Helvicus's Colloquies*, *Vives's Exercitatio Lingue Lat. Erasmus*, &c.

Of an Epistle.

An Epistle is a Discourse wherein we speak to an absent Friend, as if we were with him.

Directions for Epistles in general.

1. All Epistles have these four Parts, 1. A Superscription. 2. A Compellation, or naming of the party which is written to. 3. A Subscriptions. And 4. A Date.

2. All Epistles must be penned in a short and pithy style, void of affectation, and vain repetitions.

3. Remember to vary the Phrase when the same sense is expressed, that it be fraught with a grateful variety.

Epistles are either of the Demonstrative, Deliberative or Judicial Kind.

Of Demonstrative Epistles.

Demonstrative Epistles are written in the praise or dispraise of a thing. Such be,

1. Eucharistical. wherein we praise a Favour or Courtesie

Courtesie received. 1. Because done voluntarily, unexpectedly, opportunely and undeservedly. 2. We promise an eternal and grateful memory thereof. 3. 2. We vow a requital either in Deeds or Thankfulness.

2. Gratulatory, wherein 1. We praise and extol the happiness and benefit which hath befallen our Friend. We pray, that it may have good effect and long continuance. 2. We express our joy and satisfaction at the receipt thereof.

3. Narrative, wherein 1. we declare some business to our Friend, describing it as lively and clearly as we can. 2. We beg our Friends advice or assistance.

4. Officious, wherein 1. Our service in any business or matter unrequested is offered to our Friend. 2. We desire him (however the case go) to take in good part what we can do for him.

5. Laudatory, wherein we praise a person, action, or thing. See Orations of the Demonstrative Kind below, which will afford you more matter to perform this kind of Epistle.

6. Deprecatory, wherein 1. we confess our crime, or fault. 2. We diminish it from our Age, Negligence, &c. 3. We declare our sorrow for the committing of it. 4. We praise and commend our Friends Goodness and Mercy. 5. We promise a contrary, and a better resolution for the time to come.

7. Disputatory, wherein we propound 1. The Question. 2. The Occasion. 3. The Opinion of others concerning it. 4. We mention our own thoughts thereof. 5. We conclude, by demanding our Friends judgment and advice.

8. Lamentatory, wherein 1. We lament our own, or our Friends Calamity or Loss. 2. We mention our resolution therein. 3. We give or demand counsel.

Of Deliberative Epistles.

In Deliberative Epistles we perswade to, or dissuade from a thing. Such are

1. Suasory, wherein we perswade our Friend to any thing in a case doubtful. 1. By shewing him that it will be honest, necessary, profitable and easie. 2. We amplify the reasons *ab exemplo, à minori, à simili, à majori, à contrario.*

In Dissuasory we use contrary Arguments.

2. Hortatory, wherein we exhort our Friend, and spur him on to a known duty. 1. From the hope of reward or honour. 2. From the fear of disprofit or loss. 3. From the hatred, expectation, emulation of our Enemies. 4. From the commiseration, love and expectation of our Friends. 5. From frequent and noble Examples.

In Dehortatory, contrary reasons are used.

3. Monitory, wherein 1. We counsel our Friend what to do. 2. What to avoid. 3. We shew the reasons and authority we have to do thus, from our former intimacy and familiarity, from our relation, our age, our experience, &c.

4. Petitory, wherein 1. We intreat and insinuate into our Friends favour and good will, by the circumstances of our great affection for him, our long acquaintance, our constant Friendship. 2. We mention our request to him in the most suppliant and endearing manner. 3. We prove it to be necessary, facile, honest, just, honourable, godly. 4. We promise a recompense on our parts for the future.

5. Conciliatory, wherein acquaintance is desired with one. 1. By mentioning his good qualities and endowments, which make us love and reverence him. 2. We modestly desire to be admitted to his Friendship.

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ship. 3. We likewise modestly express what we have wherewith to invite him to love us. 4. We promise faithfulness and constancy.

6. Commendatitious; wherein we recommend our Friend to another. 1. By shewing him to be our dear, worthy and constant Friend. 2. We mention that he hath done like Favours and Courtesies for us. 3. We express our request; and shew it to be honourable, just and facile. 4. We promise to take it gratefully, and to endeavour in the future to requite it.

7. Convitiatory; wherein we declare our own sorrow for the offence committed. 1. We mention the trouble of others (if such there be) who are strangers to the offenders person. 3. We reprehend the fact, with aggravating the circumstances. 4. We advise and wish our Friend to mend and correct his life for the future. 5. We declare what benefit his repentance will bring him; and what satisfaction his Friends will receive from it.

8. Consolatory; wherein is shewn: 1. That our Friend in that case should not mourn at all, or however not so much. 2. We lessen the evil or loss, by circumstances of time and place, &c. 3. We introduce Examples of Men, which have not mourned or lamented in the like condition. 4. We humbly and piously acknowledge God's providence in ordering all things. 5. We proffer our ready and constant assistance.

9. Responsitory or Consolatory Epistles; wherein 1. We give our Friend thanks for his good advice. 2. We express the comfort and satisfaction we have reaped from it. 3. We mention other reasons, which induce us to patience.

Of Judicial Epistles.

Judicial Epistles are such as defend, or accuse. Such are, 1. **Defensory**, wherein we defend our selves from an imputed crime. 1. By shewing that it was done otherwise than was objected. Or 2. By plainly denying it.

2. **Expostulatory**, wherein our complaint is mentioned. We endeavour to mitigate the crime by a fair interpretation of the Action to the Offenders advantage. Or We admonish the Offender hereafter to deport himself more cautiously.

3. **Criminatory**, wherein a person is accused. 1. By shewing our grief and trouble for the offence. 2. By reckoning the evil consequences and effects thereof. 3. By shewing the hainousness of the Fact.

4. **Purgatory**, wherein we shew, 1. That we are free from, and innocent of the crime objected against us. 2. We purge our selves from the suspicion of the Fact. 3. We mention that we are not offended at, but delighted with the reproof of our Friend.

For Arguments to be used in Judicial Epistles, consult Mr. Wallen, *de Inventione Rhetorica* cap. 7. §. 18.

For Dating of Epistles, see Doctor Busby's ingenious Introduction, lib. 1.

1. **Epistles in general**, see Pliny's Epist. *Quint. Epist. Politian's Epist. Tacitus's Epist. Baude's Epist. Erasmus's Epist. de Consilio. Epist.*

Of a Theme.

A Theme is a Discourse wherein a Subject is enlarged by shewing the scope, intent, or meaning thereof, and by proving its truth.

It is of two sorts, *Chreia*, and *Gnome*.

Chreia is whereby the bare knowledge of a thing is propounded, without any precept, command or permission; as *vita brevis, ars longa*.

Gnome is a Theme wherein something is taught, or commanded to be done, or to be avoided; as *Nā quid pnis*.

A Theme hath usually seven parts, Proposition, Reason, Confirmation, Similitude, Example, Testimony and Conclusion.

Sometimes an *Exordium* (though but seldom) is used before Proposition; and *Amplificatio* and *Confutatio* are used before Conclusion.

The Parts are handled thus.

Exordium is, wherein we praise the Author of the Theme, for his Learning, Eloquence, Wit, or Excellency above others.

Propositio is wherein we shew the meaning of the Theme, by explaining and opening the same.

Ratio, or *Causa*, is wherein we shew the cause or reason of the Theme, how it comes to be true.

Confirmatio is, wherein we confirm a Proposition by treating of the contrary to our Theme, shewing how ill, if a vice; how good, if a virtue.

Similitudo is, wherein we bring in something in Nature, or Art, like to what is said in our Theme, for illustrating the truth thereof; beginning with *ut*, *sicut*, *veluti*.

Piluli ; Nam, Quemadmodum, Enim, &c.

Exemplum is, when we bring one or more Examples out of History, of persons that have done or suffered as our Theme says; And this part of the Theme is neatly introduced by such Phrases as these, *Memoria proditum est, literis traditur, serunt, memorant, acceperimus, &c.*

Testimonium is, when we bring sentences out of Authors, proving the truth of the Theme; and it may be begun with *Optime Orator, Recte Poeta, Vere igitur monet Philosophus, Bene proverbio dicitur, &c.* according as the quality of the cited Author requires.

Conclusio is, when we briefly conclude with the praise of the Author, or the Subject. And this is likewise not unhandsonely introduced by *Quocirca, ergo, igitur, quapropterea, si.* For Amplificat. and Consut. See in Orations.

Directions for making a Theme.

1. When you have a Subject given you to treat upon, run thorow these parts in your mind, and observe what variety of matter you can, out of which collect the best.

2. Strive to adorn your Theme with Proverbs, Allusions, Flowers of Rhetorick, &c. Furthermore, at first, for bringing in any part fitly, observe *Clerk's Formula*; for Similes, Examples and Testimonies consult *Licosthenes, Ruffus's Symbols, &c.*

And for English Examples of Themes, see Forms of Epistles, Themes, &c. in a Book called English Examples, to be turn'd into Latine, and sold by Mr. Simmons at the Prince's Arms in S. Paul's Church-yard.

Of an Oration.

AN Oration is a Discourse wherein we praise, or dispraise; perswade or dissuade; prove, or disprove.

An Oration (according to *Cicero*) hath five Parts, *Exordium*, *Propositio*, *Narratio*, *Confirmatio* and *Peroratio*, or *Conclusio*.

All these are the same in an Oration, as in a Theme: Except,

1. That the *Exordium*, in an Oration, and in a Declaration, may be taken,

1. From the matter in hand.

2. From the persons of the Auditors, or from the person of the Adversary of the Orator, or of the Judge.

3. From a *Simile*, Law, History, Fable, or Proverb: Or

4. By demanding a docile attention, and the good will of the Auditors.

2. Though Amplification and Confutation be mostly comprehended in the Confirmation; yet sometime they are used apart, to give the subject a greater splendor and explanation.

Amplification is, when we amplify a Sentence, by reckoning up all the parts included within the general heads of the subject; as, Death subdues all men; here amplify men, by reckoning up all that are included under that word, Men: as, poor, rich, foolish, wise, old, young, Prince, Peasant, &c.

B

Confutation

Confutation is, when we reject and refute things objected, or that may be objected, by Ironia's, Illusions and Interrogations.

3. In the Conclusion, we must endeavour to leave a sting in the Auditors minds.

There are three sorts of Orations; Demonstrative, Deliberative, Judicial.

Orations of the Demonstrative kind.

To find Topicks and Arguments for Orations of this sort in particular, consult these.

When a person is to be praised, Mr. *walker*, de *Inventione*, p. 53, &c. and *Labbe's Græcorum Epithetorum nova delineatio*, p. 104. and 113.

When Cities, Castles, Towers, Islands, Countries, Trees, Plants, Herbs, Rivers and Mountains are praised, *Orat. Extempor.* p. 93. 94. *Valerius's Tabula Rhetorices*, p. 37. and *Vicars's Rhet.* p. 36. and 37.

If Places, de *Invent. Rhetoricâ*, p. 73.

If things perform'd by Art, *Labbe*, p. 126.

If Virtues praised, and Vices dispraised, de *Invent. Rhet.* p. 75.

If Deeds, de *Juv.* p. 62. and *Macrobd.* p. 9.

Directions for Orations of this sort.

1. A Panegyrick Oration, used at any publick Assembly, as the Coronation, or Inauguration of a Prince, or the yearly solemnity thereof; or at the election, or well-come of some Commander to his Office;

Office; wherein (*viz.* in a Panegyrick made upon the Prince,)

1. We shew the difficulty of the Task, or other cause, which makes us undertake it.

2. We set forth the praises of the Prince, from his Country, Kindred, Children, Nature, Education, Studies, Atchievements in War or Peace, Virtues, Love of his Subjects; and by comparing him with another Prince.

3. We amplify the happiness of the times in having such a Prince, to govern us; adding, that nothing is so much to be wished, and cordially prayed for, as his long life, and his posterity to rule over us after him.

4. We close up all with an exhortation to Loyalty and Concord.

But a panegyrick to an Officer may be thus handled.

1. By declaring the dignity, and Power of his Office, and how able he is to perform it.

2. By praising him, from his Manners, his Merits, and his Virtues, especially those which are most necessary to the performance of his present Offices and Duty.

3. We either by a repeated commendation of the party, or by petitioning him do desire him not to be wanting in his Duty; and that he will not frustrate and deceive the expectation which all men have of his virtues and happy conduct.

4. We may add, that by discharging faithfully the trust imposed on him, he will not only vie with the malice of his Enemies; but silence their Calumnies.

5. That from the right execution of his present Employment, he may in reason hope for higher honour, or at the least, for the continuation of his Princes Favour.

6. We may conclude with a description of our present happiness, under his Government; and express our desires that it may be prosperous and long.

See *Praxis* thereof in *Radau's Orat. Extemp.* p. 275.

2. Natalitial, at, or in honour of ones Birth-day; wherein,

1. We treat of the time of the Nativity, Hour, Day, Month, Year, if any observation may be deduced from them.

2. The City, Nation, or Place of his Birth.

3. The virtue of his Parents and Ancestors.

4. We express the hope we conceive of the Child, from his Kindred, future education, or face.

5. We wish long life and prosperity to the Infant and his Parents.

See ancient Customs used at Natalitial Solemnities, and *Praxis* thereof, *Orat. Extemp.* p. 226. and 234.

3. Nuptial, used at Marriages; whereof *Radau* hath four Divisions, *Sponsalitie*, *Nuptiales*, *Epithalamicae*, & *munera oblatoria*. See *Orat. Ext. Par. 2. cap. 3, 4, 5, and 6.*

Wherein we treat,

1. Of the Institution of Marriage, and of Nature's Law concerning Procreation in all Creatures.

2. We shew the preheminance and excellency that humane propagation hath above that of all other Creatures.

3. We shew the profits and benefits of Marriage, as Procreation of Children, Credit, Honour, mutual Comfort in prosperity, help and assistance in adversity, &c.

4. We seign their Children playing, prating, singing before them.

5. We praise the Bridegroom and Bride from the likeness or dislikeness of their Age, Faculties, Country, Nation, &c.

6. We

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6. We conclude with praying for their Happiness and glory.

4. Epithalamic, used commonly at the Marriage-bed ; wherein we treat of

1. The praise of the Bridegroom and Bride.

2. We exhort to mutual concord, by shewing what joy this will be to their Friends, what sorrow and vexation to their Foes.

3. We wish them an happy life, and that they may soon see their Children.

5. Funeral, used at Burials ; wherein

1. We declare our present sorrow, and the mournful cause of our meeting.

2. We describe the worth and virtue of the deceased, and how our future hopes of him are frustrated.

3. We conclude with an exhortation to imitate his virtues. See *Orat. Ext.* p. 190, &c.

6. Gratulatory, when we rejoyce with our Friends for some good event ; wherein

1. We signify how joyful we are to hear of the good success.

2. We augment and amplify the benefit received , by describing its use and excellency.

3. We conclude with wishes for the continuance of the like success.

7. Eucharistical, used when we give thanks for a kindness received.

1. by expressing our joy for the received benefit.

2. By amplifying and exaggerating the favour from its opportuneness, greatness, &c.

3. We promise thankfulness in word, deed and heart.

4. We pray, that they may be requited, when we cannot do it.

For *Praxis*, for Gratulatory Orations, see *Orat. Ext.* p. 246, and 247. for Eucharistical, see *Id.* p. 262, and 263.

8. Valedictory, used when we leave a Town, Country or a Friend; wherein

1. We praise the situation of the place we are to leave.

2. We complain of fortune, and the cause of our departure from that place.

3. We praise our Friends Fidelity, Piety, &c.

4. We mention our past Familiarity, mutual Recreations, Studies, &c.

5. We express our sorrow for the want and loss of our Friend.

6. We promise our mindfulness of, and our thankfulness for the Courtesies and Benefits received from him, and how we will study to recompense him.

7. We conclude with desiring our Friends to be mindful of us, when we are absent.

Orations of the Deliberative kind.

Directions how to make them.

1. Suasory, wherein we perswade by argument in a case doubtful.

2. Hortatory, wherein we excite the mind in a known duty, by moving the passions.

In both which,

1. We praise the former virtues of the person we exhort.

2. We fetch arguments à *fuendo*, *bonis*, *ut*, *facili*.

3. We excite a love to the thing we perswade to ; and love or pity of the person, for whom we move with hatred and disdain to his Enemies.

4. We stir up emulation, by the good examples of others.

5. We shew the hopes of good, if done ; the fear of evil, if neglected.

3. Dehortatory ; wherein

1. We describe the attempt to be ill, laborious, uncertain, not worth the pains, impossible.

2. We blame the Auditors as over credulous.

3. We conclude with shewing the great and many dangers likely to attend and accompany its undertaking.

4. Confiliatory, used when we desire acquaintance, favour or friendship ; wherein

1. We tell the causes of our request.

2. We commend the party to which we make our address.

3. We modestly shew, that we are not altogether unworthy of Friendship or Favour, but that we may be serviceable to him.

5. Petitory, when we beg any thing ; wherein

1. If occasion serve, we use Intimation.

2. We prove that our business is in the power of the Auditors.

3. We shew that our request is just, honest, facile.
4. We declare how it may be effected.
5. We promise a requital for its performance.

6. Consolatory, when we comfort Mourners; wherein,

1. We shew the causes of that our undertaking, as Pity, Friendship or Kindred.

2. We confess, that there is a just cause of Mourning; but that it should not exceed.

3. We shew that what we have is but lent, and that misfortunes are common to all.

4. We prove that we ought to shew good examples to others, of courage, patience, &c.

5. We do protest that we sympathize with them.

Orations of the Judicial Kind.

Directions for them.

1. Expostulatory, when we complain of an Injury from others; wherein

1. We exaggerate and amplify the injury in relating it; yet shewing that we have suffered more than we speak.

2. We affirm, that we concealed it as long as we could; and that necessity and the fear of worse things compelled us now to speak.

3. If the injury be of small moment, we may only cast it out, excusing their will, and laying the blame on others.

4. We admonish them to be more cautious for the future.

2. Invektive

2. Inveſtive, uſed againſt an Enemy; wherein
1. Either we begin at his Birth, and exaggerate his
vices to that preſent time of our accuſation.

2. Or we deſcribe all the vices to which he is in-
clined.

3. We excite to the paſſions, ſhame, fear, hatred,
envy, and ſometimes anger.

3. Deprecatory, uſed when we plead for others, a-
bout to be puniſhed; wherein

1. We prove that the fault was not committed out
of malice, or intention; but if it was, then we muſt
ingeniouſly confeſs it.

2. We deſcribe the excellency of clemency, and
give ſome inſtances thereof in others.

3. If the cauſe permit, we bring arguments of par-
don, from the Offenders Nobility, Learning, former
Innocency, and well deſerving of the Common-
wealth.

4. Left his pardon ſhould be objected againſt, we
prove that it will be no damage, nor bad Preſi-
dent.

5. We conclude with an *Aporia*, what ſhall his do,
if he ſuffer.

For Orations in general, ſee *Iſocrates's* Orations, *Tul-
ly's* Orat. *Livy's* Select. Orat. *Gardiner's* Orations.

Of Declamations.

A Declamation is an Exercise, wherein we plead for, or against, or moderate in a case propounded.

A Declamation hath the same parts with a Theme. There are four kinds of Declamations, (according to the four States.)

1. Conjectural.
2. Finitive.
3. Qualitative.
4. Quantitative.

Directions for Declamations in general.

1. The *Exordium* may be taken in the same manner with that of an Oration. See above in Orations.

2. Not only in the *Exordium*, but elsewhere in the Declamation, we must labour for attention, and good will of the Auditors, by few intreaties and promises of our candor and faithfulness.

3. Sometimes we must use Insinuation, plausibly, yet subtilly, stealing into the Auditors affection; especially if our Subject be vile, or doubtful.

4. If our Adversaries cause be bad, we insult over him, jeer his Absurdities, and the weakness of his arguments with exclamations, *Epitropes*, *Sarcasms*, *Ironia's*; especially towards the end.

5. We must place strong arguments in the beginning,

ning, weaker in the middle, and the strongest of all the last.

6. It is frequent in Declamations by *Protopopeia's* to assign speeches to the persons most concerned, and therein lively to move the passions of sorrow, love, pity, &c. as our cause requires.

7. In Historical Declamations, either party, after the *Exordium* briefly runs thorow the parts of the story, hinting what observations make for him, or against his Adversary, and afterwards insists largely upon the weightiest Arguments.

8. In the Conclusion we briefly repeat our strongest arguments, and strongly moving the passions, (requisite to be moved) we triumph over our Opponent.

In Declamations there are three Parties, *Astor*, or Plaintiff; *Reus*, or Defendant; *Judex*, or Moderator, who weighs the Arguments of both parties, and then decides.

To find matter and arguments for Declamations in general; see Mr. *Walker's* excellent Method, *De Invent.* lib. 1. cap. 1.

1. *Declamations Conjectural.*

1. A conjectural Declamation is, when we enquire whether, or by whom a Fact was committed.

We prove a person to have committed a Fact, by arguments taken from these Heads.

1. *A velle*, shewing, that the person had a will to do it.

2. *A posse*, shewing, that the person had ability to do it.

3. *A signis facti*, from the signs foregoing, accompanying, or following an action.

4. *A testibus*, from Witnesſes, Reports, &c.

We diſprove by Arguments taken from contrary Heads, and by ſhewing the incredibility of what is alledged.

For Arguments for Declamations of the Conjectural State, ſee *Le Inv. Rhet. cap. 11.*

2. Declamations Finitive.

2. A Finitive Declamation is, when we enquire whether the crime imputed be ſuch as it is deemed, as if a perſon be ſlain, whether the fact be Murther, Man-ſlaughter, Chance-medley, or by defending himſelf.

A Crime is proved to be ſuch as is objected, by arguments drawn from theſe Heads.

1. *A definition*, by laying down a definition of the Crime objected, and ſhewing that there is like reaſon in the offence committed.

2. *A Legē*, by a Law or Cuſtom, either from the Letter, or the ſenſe of the Law.

3. *A Quantitate*, by exaggerating and amplifying the crime.

4. *A comparatione*, by comparing what was committed, with what was omitted, and ſhewing the hainouſneſs of one above the other.

We diſprove by the ſame, *vid.* by defining otherwiſe, interpreting the Law otherwiſe, exaggerating the requiſite omitted, &c.

3. Declamations Qualitative.

1. A Declamation Qualitative is when we enquire concerning the Quality of an Action, whether just, or unjust, profitable, or unprofitable, &c.

These Declamations are

1. Negotial.
2. Juridicial.
3. Legal.

1. Negotial, wherein we deliberate concerning matters publick or private.

We perswade to an enterprize from these Heads.

1. *A possibili*, whence we prove the thing possible; and easie, or excuse the difficulty from the advantage to be got thereby.

2. *A jucundo*, from what may bring contentment; delight, pleasure.

3. *Ab utili*, from getting or keeping what is good; or shunning what is evil; or, on the contrary, loss or damage; if we neglect.

4. *A necessario*, when the matter is such, that we cannot be without it.

5. *A glorioso*, whence we shew what Honour and Glory we shall thereby get or keep.

6. *A Legitimo*, from Law, or Custom, Humane or Divine.

7. *Ab aequo*, from what may advantage Parents, Citizens, Divine Worship, &c.

8. *Ab eventu*, From whence we declare, that however the matter fall, the end will be honourable, or profitable.

2. Ju

2. Juridicial, wherein we plead the lawfulness or justice of a past action. *viz.*

1. *Amatura*, That it is according to the Law of Nature.

2. *A Legē*, That it is agreeable to the Law of God and Men.

3. *A Consuetudine*, That it is according to the custom of Men or Nations.

4. *Ab Aequitate*, That it is according to Equity.

5. *A Judicio*, That it is according to President.

6. *A Pacto*, That it is according to Covenant, or former Agreement. But if the cause cannot be defended from the above-mentioned Heads, we must make use of Colours, *viz.*

1. *A Comparatione*, wherein we compare the Fact with a worse, whereunto we should otherwise have been necessitated.

2. *A Relatione*, wherein we lay the blame upon the injured person, aggravating the provocation.

3. *A Remotione*, wherein we lay the blame upon some other person or thing, commanding, forcing, or provoking us.

4. *A Purgatione*, wherein we do not defend the fact, but excuse our will, laying the blame upon necessity, fortune or ignorance, bringing instances and examples of like offences excused.

3. *Legal*, wherein the state or cause especially consists in the meaning of a Law, whereof four cases are considerable.

1. *De verbis & sententia legis*, and that is, when the one party stands upon the words, the other upon the sense or meaning of the Law.

2. *Status contrariarum Legum*, when two Laws, or two Clauses of one Law seem contrary.

3. *Status Ratiocinationis*, wherein there is particular Law in the Case; but we gather the cause by likeness from some other Law.

4. *Status*

4. *Status ambigui*, when the question is with what accent a word is to be read, or whether a word is to be referred, or in what signification to be taken. See *De Juv. Rhet. cap. 16.*

Declamations Quantitative.

4. A Quantitative Declamation is, wherein we enquire of the heinousness of an offence, *viz.* whether of the two crimes is the greater.

And this is done,

1. *Ab animo depravato*, when the offence is committed upon slight Causes or Motives.

2. *A Ratione noxæ, detrimentique magnitudine*, when the damage is greater; as to kill, is more than to rob.

3. *Ratione agentis*, as if one offended alone, or first, or with few, or often; or occasioned a new punishment, or Law.

4. *A ratione patientis*, when the injured person cannot have justice; or hath therefore grievously punished himself.

5. *Ratione adjunctorum facti*, as if one commit an offence on set purpose or premeditation, or ingratefully, or if many injuries be included in one.

6. *Ratione juris violati*, as when the written Law is violated, we alledge, that he who transgresseth the Laws, how much rather would he, if there were no punishment or Law; so we say it is a token of a worse disposition in him that violateth an unwritten Law. See *De Inv. Rhet. cap. 17.*

See for Declam. in general, *Seneca's Contravers. Quintilian's Declamations, Clerk's Formula.*

PART.

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PART.

23
The following is a list of the names of the persons who have been appointed to the various committees of the Board of Directors of the City of New York, for the year 1890.

DECLARATION OF PRINCIPLES

1. A Declaration of Principles is a statement of the fundamental principles which guide the conduct of the City of New York.

2. The Declaration of Principles is a statement of the fundamental principles which guide the conduct of the City of New York.

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PART II.

POETICAL

Exercises.

Directions for Making Verses.

1. **V**hen you can scan and prove a Verse,
learn to put in meter any Verse dis-
placed, the same words being still retained, Or
2. When you have a subject given you, on which to
make

make Verses, compose first what you can collect therefrom in English, and then turn it into proper Latine : Then

3. Write down what Synonyma's, or words of like signification, you know, out of which make a Verse. Or,

4. Seek the principal words of the Theme in *Thesaurus Poeticus*, *Elegantia Poetica*, &c. from whence piece up a Verse.

5. If you want a word wherewith to make up the measure, chuse out of *Textor's Epithets*, *Labbe*, &c. a suitable and proper Adjective for your principal Substantive.

6. Be careful not to fail in either Grammatical, or Authoritative Quantity ; the Key to which is, to observe what Letter follows a Vowel.

7. Express your Sentence in a Poetick manner, using much the Tropes, *Antonymia*, *Metaphora* ; as also *Periphrasis*, &c.

8. Chuse always a kind of Verse suitable to the matter, as for mournful matter Elegiack Verse, for light or merry Lyrick, for Heroick, Hexameter ; for Invective, Iambick.

Observe further,

9. In a Pentameter, never to suffer an Elision betwixt the Penthemimers ; nor let the latter Penthemimer end, unless in the last syllable of a word ; neither conclude your Pentameter (if possible) otherwise than in a Dissyllable.

10. Use seldom a Spondee in the first place, unless a Dactyl immediately follow ; or to express wonder, gravity, Majesty.

11. Let no Verse end in a Pentasyllable, Monosyllable, or three Dissyllables together.

12. Avoid

12. Avoid many Elisions in a Verse; or to make a Verse wherein one part rhymes to another.

13. Observe, if possible, never to end a Foot with the end of a word; but let the Feet be chain'd and linked from one word to another; for then the Verse runs pleasantly.

14. In expressing swiftness and lightness, use Dactyls; in expressing Gravity, Slowness, Majesty, use Spondees.

See also Doctor Littleton's *Ars Poetica*.

An Epigram is a short, witty Poem, facetiously expressing the equality or inequality of a deed, thing, or person.

C A R M E N.

An Epigram must be short, consisting in two Lines.
Carmen is a Paper of Verses made upon a Subject, and hath the same parts with a Theme; which see above, observe only to express the matter in a Poetick manner, and to adorn it with Tropes and Figures, especially *Metaphora, Metonymia, Exclamatio, Periphrasis, &c.*

See *Virgil de Livore, de Fortuna. Seneca's Tragic Chorus, Clark's Formula.*

1. When we play upon the etymology of a proper name.
2. When the proper name is the same with an Appellative, whence we are to observe some likeness or difference.
3. When the name is varied by the change of a Letter or Syllable.
4. When a word is used in divers senses.

To some History.

2. Maxim.

OF AN

EPIGRAM.

AN Epigram is a short, witty Poem, facetiously expressing the equality or nature of a deed, thing, or person.

Directions for making it.

1. An Epigram must be short, comprised in two Distichs, or three at the most.

2. Every Epigram must have a fancy, which is as it were the soul thereof.

3. Every Epigram must be elegant and smooth.

Fancy in an Epigram may be collected from these **Heads**.

1. *A Paronomasia.*

1. When we play upon the Etymology of a proper name.

2. When the proper name is the same with an Appellative, whence we are to observe some likeness, or the contrary.

3. When the sense is varied by the change of a Letter or Syllable.

4. When a word is used in divers senses.

2. *Ab Allusione*, when we allude

1. To some History.

2. *Maxims.*

2. Maxim.

3. Proverb.

4. Custom of a Person or Nation.

5. Gnome.

6. Term of Art.

3. A Comparation, when in comparing one thing with another, we do wittily, suddenly and unexpectedly conclude,

1. A greater from a less.

2. A less from a greater.

3. Divers from divers.

4. Contrary from contrary.

5. Like from like.

6. Equal from Equal, &c.

See Martial's Epigrams, Owen's Epigrams, Ausonius's Epigrams, Bauhusius's Epigrams, Crasban's Epigrams, &c.

OF

E P I T A P H S.

AN Epitaph is a Poem written upon the Herse, or Tomb of a deceased Person; declaring the Name, Age, Merits, Dignity, State, Studies, Kind of death, Praises, &c. in way of commiseration or sorrow.

Directions how to make it.

1. In the Epitaphs of Kings, Princes, &c.

1. We briefly recite their Praises from Wisdom, Justice in Government, affability, clemency in pardoning their Subjects Offences, Valour, Piety, in building Schools or Churches, or in defending their Religion, &c.

2. We observe what is admirable or new (if any thing) in their life or death.

3. We conclude with a grave sad sentence, or Epiphonema.

2. In the Epitaphs of Learned Men.

1. We express their peculiar Virtues, as in Grammarians, much Reading; in Poets, Sweetness; in Orators, Elegancy and Politeness; in physicians, skill, diligence; in Lawyers, integrity; in Divines, Piety, in Philosophers, quick-sightedness, &c.

2. By an *Allegoria*, we hold on in a strain of Terms proper to the Art, which the deceased practised.

3. We praise their Works.

4. We compare them with, and prefer them before the Ancients renowned for those Arts.

3. In the Epitaphs of Generals, Captains or Soldiers,

1. We express their skill and knowledge in Military Affairs, Valour, Authority, Prudence, good Fortune, Victories, Love to their Country.

2. We compare them with, and prefer them before former Worthies.

3. We lament the Countries loss and want of them.

4. In the Epitaphs of Relations, or Friends,

1. We mournfully express our loss.

2. We

2. We complain of deaths cruelty:
3. We express our hopes to be frustrated, from the Similes of Flowers cropt, and withered with heat or wind.
4. We declare their praises.

5. In the Epitaphs of vicious persons, we merrily and wittily play upon the manners, name, lineaments, manner of death or other memorable events.

See Orat. Extrem. p. 118. *Martial's Eleg. Epitaph. Epitaph. Pausanias's Eleg. Poet.*

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ANAGRAM

AN Anagram is, when the Letters of a proper Name, or other Title, are made into a sentence, which expresses the quality of the person.

Directions how to make it.

1. Write the Letters of the Name or Title in distinct squares of Paper, which joyn several ways till you have light upon a sentence.

2. When you have found an Anagram, make it into a Distich, explaining the sense thereof.

3. See that the Anagram be smooth and witty.

4. You may leave out a Letter (if it be not essential to the name) in making an Anagram.

See *Horat's Epitaph. Eleg. Poet. Martial's Eleg. Pausanias and Pausanias's Eleg. Poet.*

We complain of death's cruelty.
We express our hopes, frustrated, from the
Similes of flowers crop'd and withered with heat or
wind.

ACROSTIC.

An Acrostic is a Poem wherein the Initial Letters of the Lines make up the Name, or Title of a Person, or some other pleasant device. Sometimes the Name, Motto, or device goeth cross-ways from corner to corner, written in a large Character.

In an Acrostic, we may express our selves in the Passions, Love, Hatred, Fear, &c. An Acrostic may likewise be Alphabetical,

See Quarles's Divine Poems, Eleg. Poet. Fancies and Fantast.

MARGARANA

An Anagram is, when the Letters of a proper Name, or other Title, are made into a sentence, which expresses the quality of the person.

DIALOGUE.

A Dialogue is a short witty Discourse betwixt two or more persons.

Directions for making it.

1. We must observe the Decorum, or Mode of the Speakers, when, what, how much, how, or after what manner they ought to speak.
2. You may frame your Dialogues best upon the Pictures of Statues of Virtues, Vices, Fortune, the Graces,

Graces, the Fates, the Furies, occasion, &c. by briefly demanding, and wittily rendering the reason of what Painters or Poets have fancied concerning them.

See *Text. Dial. Sir Rob Howard's Poems. p. 19. &c.*
Epithalamium is, when Verses are made upon a Marriage, it hath the same parts with an *Epithalamick Oration*.

See above, and *Sen. Med. Auson. Eidyl. 13. Barcl. Argem. 5. Randolph's Poems.*

Gnathiacum, when Verses are used at ones Nativity; it hath the same parts with a *Natalitial Oration*.

See above, and *Virg. Eccl. 4. Sannaz. 2. Eleg. 8. Lucbler. Instit. Poet.*

Panegyricum, used at Solemn Assemblies; it hath the same parts with a *Panegyrick Oration*.

See above, and *Tibul. 4. 1. Casimir, Lyr. Barleus de Fred. Hen. Praefat.*

Eucharisticon, is a Poem, wherein we give thanks for a favour received; it hath the same parts with an *Eucharistical Oration*.

See above, and *Virg. 1. An. Aeneas to Dido, and Sidon. 19.*

Proseusticon is, when we beg any thing, it hath the same parts with a *Pentory Oration*. See above, and *Virg. An. 1. Juno to Aeneas.*

Observe further, that *Epithalamium*, *Gnathiacum*, *Panegyricum*, *Eucharisticon*, and *Proseusticon*, notwithstanding that they have the same parts with *Orations* and *Epistles* of their kind, are made in a *Plural Style* and dress *Poetical*.

be distinguished from that wherein the question was demanded; for that is absolute.

The persons speaking are sometimes only the *Principal* and *Echo*; sometimes the *Poet* *Historically* relating the passage.

EXAMPLE.

Graces, the Fates, the Furies, occasion, &c. by directly demanding, and wittily rendering the reason of what Painters or Poets had occasioned concerning them.

See Text. Dial. Sir Rob. Howard's Poem. p. 19. &c. Epithalamium, in which he alludes to his own Marriage, if such the case have with an Epithalamium Oration. See above, and see Math. Jones. Epith. 13. Bunch. &c.

AN Echo is a facetious Poem, imitating the rebounding Rocks, wherein the last Syllables of a sentence repeated, give answer to a question in the same, or a different, and sometimes a contrary sense.

Directions how to make it.

1. The Answer or Repetition must be made at the end of every sentence, whether it be at the end, or in the middle of a Verse.
2. The answer sometimes only affirms the same thing with the question, sometimes it doth contain something different, contrary, like, greater or less than the question; and the more unexpected, in fancy is the better.
3. The Answer is most elegant in Dissyllables, because they are nearest the nature of an Echo; yet Trisyllables or Monosyllables may be used.
4. The same Letters are not altogether necessary in an Echo, so the sound be the same, or near it; the first Consonant may be changed, and H added, or taken away; but yet the answer must not be given in a language different from that wherein the question was demanded; for that is absurd.
5. The persons speaking are sometimes only the Querent and Echo; sometimes the Poet Historically relating the passage.

EXAMPLE.

EXAMPLE.

In Synodum Dordracensem.

Dordraci Synodus 2 Nodus Chorus integer 2 aper.

Conventus 2 Vetus Sessio, stramen 2 Amen.

See Thefaurus Poeticus, and Erasm. Colloq.

Handwritten note: English, or Greek, or Latin, one lot of Verse into another; but into Verse.

OF AN

HYMN

AN Hymn is a Divine Poem made in the Honour of God, wherein

1. We describe his Glorious Attributes.

2. We express his mighty and wondrous works done for his Church.

3. We conclude with praising his goodness to us, in particular.

See Prudent. Hiber's Temple, Ogier's Divine Poem, Cowley in his Davideis, Crashaw's Carme Du, and by Sauts, Ogilby, May, Fairbairn, Jobson, &c.

Authors of divers Arguments to be imitated, whence we may call our matter for Exercises are these: 1. For Proverbs witty and well known. 2. For Fables choice and witty. 3. For Emblems, Symbols, Implicites upon the Coins or

EXAMPLE
OF

TRANSLATION

Translation is, when we turn Latine Verse into English, or Greek, & *contra*, one sort of Verse into another; or Prose into Verse.

Directions how to Translate.

1. In all sorts of Translation be careful to express the sense intelligibly and clearly.
2. Tie not your self to words, but take liberty to vary the expression so, as may best accord with the Phrase and Terms of the Language into which you translate.
3. Endeavour as much as may be, to apply the proper Terms of Art, belonging to any Subject which you are to Translate.
4. Where the Poet is obscure, you may enlarge; where he is prolix, you may contract; so will your Translation be concise and intelligible.

See Ovid, Virgil, Lucan, Horace, Seneca, &c. translated by Sands, Ogleby, May, Fawcett, Johnson, &c.

Authors of divers Arguments to be imitated, whence we may cull out matter for Exercises are these; for

1. Proverbs witty and best known, *Erasm. Chil. Clark's Paramiologia.*
2. Fables choice and witty, *Ovids Metam. Aesop. Natal. Comes, Rosse's Mystag. Poeticus.*
3. Emblems, Symbols, Impresses upon the Coins or Arms

Arms of Emperors, &c. Pictures of the Heathen Gods, Graces, Furies, Fates, Virtues; *Reusner, Camden, Rindley, Whitney, Alciat, Quærenius*, &c.

4. Hieroglyphicks most significant, *Clemens Alexan- drinus, Pierius*, Poetical Histories, &c.

5. Laws and Customs of the Jews, Greeks, Egyptians, Romans, Saxons, &c. *Goodwin's Romani Antiquitates*, and *Moses and Aaron*, *Rous's Archaeologia*, *Modena, Plutarch, Olaus Magnus, Vislegan*, &c.

6. Histories remarkable, *Florus, Livy, Plutarch, Sallust, Tacitus, Justin, Pliny*, &c.

7. Rhetorical Figures; especially such as move the passions, or adorn an Oration, *Vicars, Butler, Farnaby, Vossius, Dugard, Walker*. And for a Direction to know what Authors treat of such and such a Subject, see *Farnaby's Index Poeticus*.

Books for Orthography, see *Zy's Child's delight*, *Preston's brief Directions for true spelling*.

For Pointing, see *Lewis's English Grammar*, Printed — 74. p. 2 & 3. *Granger's Syntagma Grammaticum*; *Smith* in the end of his *Mystery of Rhetorick unveil'd*, &c.

Books by which to know the Radix of a Noun, or a Verb, see *Gouldman, Holyoake, Coles, Dr. Littleton*, &c. for the Latine. *Seapula, Schrevelius, Pajor, Robertson*, &c. for the Greek.

For making of Latin, see the *Royal Grammar*; *Brinsleys Posing of the Parts*; *Clark's Dux Grammaticus*, and Phrases; *Farnaby's Grammar and Phrases*; *Vossius* contracted by *Mr. Leeds*; *Hooles Grammar*, &c. *Winchester Phrases*; *Doctor Busby's Introduction to the Latine Tongue*; *Mr. Wases his Grammar*; *Mr. Lewis's Grammar*,

meto and *Methodus*, Oxford Grammar; Mr. *Miller's*
Particulae, Williams, *Improvements to the Art of Teach-*
ing, and *Phrases*; the ingenious Mr. *Coles Nolen's* *Ph-*
lologiae, &c. *Grammaticae*, &c.

For *Constructing and Placing of Latin*, see *Grassius's*
Latin Grammar, &c. *Grassius's* *Latin Grammar*, &c.
Grassius's *Phrases*, p. 997, &c. *Grassius's* *Phrases*, &c.

For *Allusion*, see *Grassius's* *Latin Grammar*, &c.
 For *Imitation*, see *Grassius's* *Latin Grammar*, &c.

For *Variation*, see *Grassius's* *Latin Grammar*, &c.
 For *Books for Oration*, see *Grassius's* *Latin Grammar*, &c.

Gloria Deo in Excelsis.
 For *Books for Oration*, see *Grassius's* *Latin Grammar*, &c.

Books by which to know the *Roots of a Noun*, or a
 for the *Latin*, &c. *Grassius's* *Latin Grammar*, &c.

For *making of Latin*, see *Grassius's* *Latin Grammar*, &c.
 For *Books of the Latin*, see *Grassius's* *Latin Grammar*, &c.

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